

Collecting debt and other bad moods

ARTISTS: Janet Burchill and Jennifer McCamley,
Lauren Burrow, Fyerool Darma, George Egerton-
Warburton, Geoff Lowe, Sven 't Jolle
CURATOR: Bala Starr

Collecting debt and other bad moods reflects an unease and ambivalence about the idea that things are on the constant up and up. The exhibition originated in conversations with Belgium-born artist Sven 't Jolle, who has been living in Melbourne since 2010. Presented in the gallery to the left of the entrance, 't Jolle's sculptures and drawings converge cultural influences from Europe and Australia. His politically charged and often humorous work reveals a deep interest in complex problems of labour, migration and empire-building, which have become central threads for the exhibition.

At a time of social inequality, increasing general debt and crisis in the cost of living, this exhibition brings together artworks that display their creators' suspicious minds. Like 't Jolle, Janet Burchill and Jennifer McCamley, Lauren Burrow, Fyerool Darma and George Egerton-Warburton have chosen broken and discarded objects, derelict housing materials, obsolete machines and fabric such as reused plastics. They are creative miners, probing and giving new currency to faulty structures.

The exhibition borrows its title from works by 't Jolle and Burrow. Lauren Burrow has spoken about the latent or abeyant violence that characterises her materials; for some, shattered car window glass, bricks and galvanised steel

carry a residual threat. Burrow's works are often inspired by an encounter in the environment where she has recognised an *imbalance*, for example, between a polluting technique of industrial production and the beauty of its byproduct. Burrow senses that artworks are transformative, offering us the potential for new ways of communicating.

Alongside Burrow's work in the furthest gallery space, Janet Burchill and Jennifer McCamley's photographs from the 1992–93 series *Freiland* depict DIY outdoor furniture settings built by and for Turkish people in Kreuzberg, where the Berlin Wall had stood until a few years earlier. Burchill and McCamley were interested in what they have called the ingenious *joinage* between the parts of broken and reconstructed seating.

Geoff Lowe's 1983 painting *The idea of good government* is installed in our atrium opposite the entrance. It is a panoramic collage of his then community's views – both invited and imagined – on good government. Near Lowe's painting, Fyerool Darma (in the adjacent gallery) and George Egerton-Warburton (in the atrium) have also created composite assemblages. Fyerool has nested shapes and patterns together to build a 'hot' zone of contemporary plastics technology, simultaneously coded and glitched. Poignant and heavy with recycled farm machinery parts and disparate consumables, Egerton-Warburton's kinetic mobiles confuse an already obstructed passageway.

Short artist biographies

Janet Burchill and Jennifer McCamley
Janet Burchill and Jennifer McCamley began working together in the early 1980s. Their practice spans photography, printmaking, sculpture, text, painting and neon. It draws on a range of influences, from political and artistic manifestoes to the legacies of modernism, feminism and conceptual art. In the 1990s, Burchill and McCamley lived and worked in Berlin, where their expansive *Freiland* project was produced. Recent solo exhibitions include *Simone Weil project* at Neon Parc and *Guzzler spirit* at GUZZLER (both Melbourne, 2022). In 2019, a major retrospective of their work titled *Temptation to co-exist* was presented at Heide Museum of Modern Art. Recent group exhibitions include *Mildura atrocity exhibition*, NAP Contemporary Art Gallery (Mildura, 2023), *MANIFEST yourself! (Queer) feminist manifestos since the suffragettes*, Künstlerhaus Bethanien (Berlin, 2022–23), and *Embodied knowledge: Queensland contemporary art*, Queensland Art Gallery | Gallery of Modern Art (2022).

Janet Burchill and Jennifer McCamley are represented by Neon Parc.

Lauren Burrow

Lauren Burrow graduated with a Master of Fine Arts, Sculpture, from the Milton Avery Graduate School of the Arts, Bard College, New York, in 2019. Through sculpture and installation, Burrow uses materials such as glass, plastic and water to investigate the flow between the urban and the rural, the individual and the collective and the human and the ecological. She has held solo exhibitions at Pli (Munich, 2022),

Holden Garage (Berlin, 2021) and TCB Art Inc. (Melbourne, 2019) and her work has been included in group exhibitions at Queensland Art Gallery | Gallery of Modern Art (2023), the Australian Centre for Contemporary Art (Melbourne, 2021) and Hessel Museum of Art (New York, 2021). In 2023, Burrow was awarded an Anne & Gordon Samstag International Visual Arts Scholarship, which enabled her current candidacy in the PhD in Practice at the Academy of Fine Arts, Vienna.

laurenburrow.net

Fyerool Darma

Fyerool Darma graduated with a BA (Hons) from Lasalle College of the Arts, Singapore, in 2012. His work challenges traditional notions of authorship through engaging with collective memory, including cultural heritage, archives, popular culture and the internet. Using sound, video, sculpture, text and craft practices, Fyerool explores complex technological relations as well as themes of manufacturing and labour. Fyerool has presented recent solo exhibitions at Tabula Rasa Gallery (London, 2022) and Yeo Workshop (Singapore, 2022). He has participated in group exhibitions at the Singapore Art Museum (2023), UP Vargas Museum (Manila, 2021–22) and the Institute of Contemporary Arts Singapore (2019). He participated in the 12th Seoul Mediacity Biennale (2023) and the 5th Singapore Biennale (2016).

Fyerool Darma is represented by Yeo Workshop.

fyerooldarma.com

George Egerton-Warburton

George Egerton-Warburton holds a PhD in Fine Art by Research from Monash University. In his work, he addresses themes of labour, productivity and immobility through installation and kinetic sculpture. Egerton-Warburton employs humour and irony in his approach to concepts and materials, pursuing awkwardness and non-participation as forms of political resistance. He has recently presented solo exhibitions at Sutton Gallery (Melbourne, 2022), Heide Museum of Modern Art (Melbourne, 2019) and Shoot the Lobster (New York, 2019). Egerton-Warburton has participated in group exhibitions at the ANU Drill Hall Gallery (Canberra, 2023), the Ian Potter Centre: NGV Australia (2023) and TarraWarra Museum of Art (Victoria, 2021).

georgeegertonwarburton.com

Geoff Lowe

Geoff Lowe studied at RMIT from 1969 to 1972. Pursuing a socially engaged, questioning and experimental approach, he has long championed deskilling within artistic practice, challenging the concept of the individual artist. In 1993, Lowe established the collaborative practice A Constructed World (ACW) with Jacqueline Riva. Based in Paris since 2008, ACW focuses on collectivity and collaboration through performance works, installations and events. As a solo artist between 1972 and 1992, Lowe held exhibitions at Roslyn Oxley9 Gallery, Sydney (1983–95), the Museum of Contemporary Art (Sydney, 1997), the Australian Centre for Contemporary Art (Melbourne, 1992) and the Institute of Modern Art (Brisbane,

1986). ACW has had five major survey retrospectives in four countries: Sydney, Melbourne, Bordeaux, Cluj and Genoa. ACW was included in *The national 2021: new Australian art*, Carriageworks (Sydney), and *Melbourne now*, National Gallery of Victoria (2013).

The works of Geoff Lowe and ACW are represented by Roslyn Oxley9 Gallery, Case Chiuse HQ and Bivy.

aconstructedworld.com

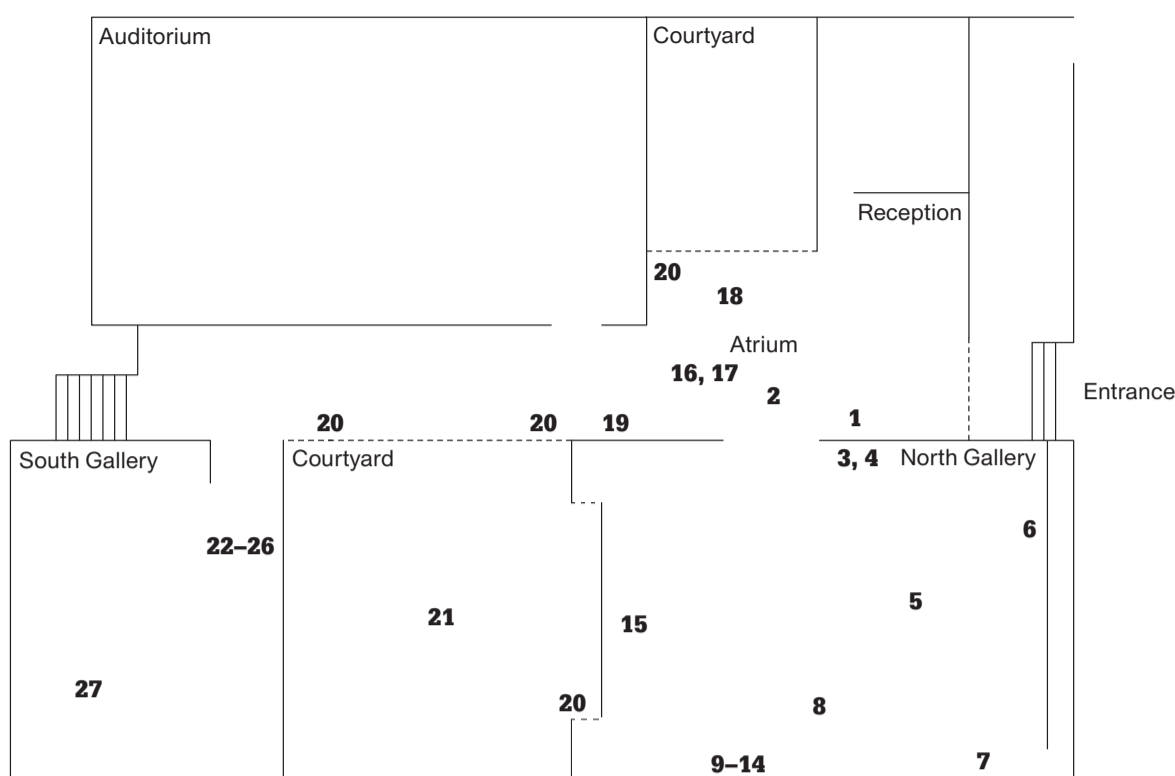
Sven 't Jolle

Sven 't Jolle completed his training at the Royal Academy of Fine Arts in Antwerp in 1990. Working across installation, sculpture and drawing, 't Jolle explores political frameworks and social dynamics. Key themes in his work include a critique of capitalism, which he addresses through humour and poetry. Alongside his interest in language, 't Jolle's work is informed by a range of artistic influences, from 20th-century painting and Belgian cartoons to the work of the Situationists. 't Jolle has been exhibiting since the 1990s, with recent solo exhibitions at PLUS-ONE Gallery (Antwerp, 2023), Le Portique (Le Havre, 2019), Station (Melbourne, 2018), WIELS Contemporary Art Centre (Brussels, 2017) and Galerie Laurent Godin (Paris, 2015). He has participated in recent group exhibitions at PARCUM (Leuven, 2022), FIAC Hors les Murs (Jardin des Tuileries, Paris, 2021), Lustwarande – Platform for Contemporary Sculpture (Tilburg, 2019), La Kunsthalle (Mulhouse, 2017) and Passerelle Centre d'art contemporain (Brest, 2016).

Sven 't Jolle is represented by Galerie Laurent Godin and PLUS-ONE Gallery. sketchbooks-sventjolle.net

List of works in the exhibition

Dimensions are given height preceding width (followed, where applicable, by depth)



Sven 't Jolle

born Antwerp, Belgium, 1966; lives Melbourne / Wurundjeri and Boonwurrung Country

- 1** *Maquette for 'Affordable tooth extraction'*, 2016
wood, clay, wire
27 x 25.5 x 32.5 cm
Courtesy of the artist

Geoff Lowe

born Melbourne / Wurundjeri and Boonwurrung Country 1952, lives Paris

- 2** *The idea of good government*, 1983
synthetic polymer paint on canvas
152.5 x 366.5 cm
La Trobe University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Emmanuel Hirsh in memory of Etta Hirsh, 2003. LTU1809

Sven 't Jolle

- 3, 4** *Terra cotta II*, 2022
cast iron, terracotta, construction adhesive
39.5 x 28 x 6 cm

Terra cotta I, 2022
aluminium, terracotta, construction adhesive
47 x 23 x 8.5 cm
Courtesy of the artist
- 5** *Slow down (work in progress)*, 2018–23
plaster with pigment, steel
3 parts: (a) 183 x 60 x 100 cm, (b) 147 x 60 x 100 cm, (c) 105 x 60 x 100 cm; installation dimensions variable
Courtesy of the artist
- 6** *Collecting debt*, 2017
digital print on adhesive film on wall
230 x 200 cm
Courtesy of the artist and PLUS-ONE Gallery
- 7** *Trickle down (study for 'Bird of fiscal paradise II')*, 2022
steel
45 x 32 x 10 cm
Courtesy of the artist and Galerie Laurent Godin
- 8** *Courtesy (ownership relations)*, 2022
fibreglass and polyester resin
72 x 64 cm (diameter)
Courtesy of the artist

Sven 't Jolle and Sen 't Jolle

Sven 't Jolle born Antwerp, Belgium, 1966; lives Melbourne / Wurundjeri and Boonwurrung Country

Sen 't Jolle born Melbourne / Wurundjeri and Boonwurrung Country 2006, lives Melbourne

- 9–14** *Great regression epic (Sen's ninjas versus Sven's skeletons)*, 2010
crayon on paper
21 x 59.4 cm

Great regression epic, 2010
fibre-tipped pen on paper
21 x 89.1 cm

Great regression epic (Sen's knights versus Sven's villagers), 2011
crayon on paper
21 x 89.1 cm

Great regression epic (knights versus knights), 2011
crayon on paper
21 x 59.4 cm

Great regression epic (knights versus knights), 2010
crayon on paper
21 x 59.4 cm

Great regression epic (Sen's skeletons versus Sven's ninjas), 2010
crayon on paper
22 x 59.4 cm
Courtesy of the artists

Fyerool Darma

born Singapore 1987, lives Singapore

- 15** *I♥nd\$¢_pe (6273726432 – g'deh sky berry♥with view of Ghertie) featuring Jac Hartje, Lee Khee San, @budyoun and Lé Luhur*, 2023
plexiglass (Tiger), hot sauce (Samyang), archival ink (MOLOTOW), Xylene marker (Dykem Dalo), polyvinyl chloride and polyacrylate adhesive – salvaged and artist vinyl (ORACAL 651) from Dja Dja Wurrung Country and Singapore, chameleon carbon fibre polyvinyl chloride and polyacrylate adhesive (ViviD XPO) with anodised aluminium alloy, fabric with polyethylene and rubber adhesive (Duck Tape), non-metallised micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter) and salvaged cables and cords on wall
installation dimensions variable
Courtesy of the artist and Yeo Workshop

Sven 't Jolle and Sen 't Jolle

- 16, 17** *Sketchbook drawing – clash of generations*, 2013–14
fibre-tipped pen, pencil and ballpoint pen on paper
29.7 x 42 cm

Sketchbook drawing – clash of generations, 2013
fibre-tipped pen, pencil and ballpoint pen on paper
29.7 x 42 cm

Courtesy of the artists

George Egerton-Warburton

born Kojonup, Western Australia, 1988; lives New York

- 18** *Gut fugitive*, 2022
steel from farm machinery and infrastructure, castor wheels, eucalyptus branch, chain, gym mat, ratchet strap, found men's pants, wicker basket, dog food, resin, wool, bitumen, ambiguous John Deere part, medical cabinet, children's toys, boxing speed bag, Christmas decorations, rope, replica apple
192 x 180 x 190 cm
Courtesy of the artist
- 19** *Woozy heights*, 2022
steel from farm machinery and infrastructure, castor wheels, eucalyptus branch, chain, antique plough point, Guzman y Gomez table numbers, United Airlines ratchet strap, strainer, designer coffee mugs, water bottles with carrier, Calvin Klein underpants with security tag, disco ball
192 x 90 x 200 cm
Courtesy of the artist

Lauren Burrow

born Darwin / Larrakia Country 1992, lives Melbourne / Wurundjeri and Boonwurrung Country

- 20** *Disinheritance*, 2023
perspex with gold fillings
4 parts: (a)–(c) 10.2 x 34 x 0.6 cm, (d) 10.5 x 48 x 0.6 cm
Courtesy of the artist
- 21** *Onomatopoeetry of property*, 2023
galvanised steel pipe and fittings, aluminium tubes, bricks, cord, washers
installation: 210 x 540 x 205 cm
Courtesy of the artist

Janet Burchill and Jennifer McCamley

Janet Burchill born Melbourne / Wurundjeri and Boonwurrung Country 1955, lives Melbourne

Jennifer McCamley born Brisbane / Meanjin 1957, lives Melbourne / Wurundjeri and Boonwurrung Country

- 22–26** *March 1992*, 1992
chromogenic print
50.5 x 75 cm
La Trobe University Art Collection. Purchased 2014. LTU2386
- June 1992*, 1992
chromogenic print
39.5 x 60 cm
La Trobe University Art Collection. Purchased 2014. LTU2389
- September 1992*, 1992
chromogenic print
50.5 x 75 cm
La Trobe University Art Collection. Purchased 2014. LTU2385
- November 1992*, 1992
chromogenic print
60 x 39.5 cm
La Trobe University Art Collection. Purchased 2014. LTU2388
- February 1993*, 1993
chromogenic print
39.5 x 60 cm
La Trobe University Art Collection. Purchased 2014. LTU2387

Lauren Burrow

- 27** *Nuisance flows*, 2019–23
shattered car window glass, fibre-tipped pen on toilet paper, mixed media collage
3 parts: (a) installation dimensions variable, (b) 92.5 x 127.5 cm, (c) 53 x 43 cm
Courtesy of the artist